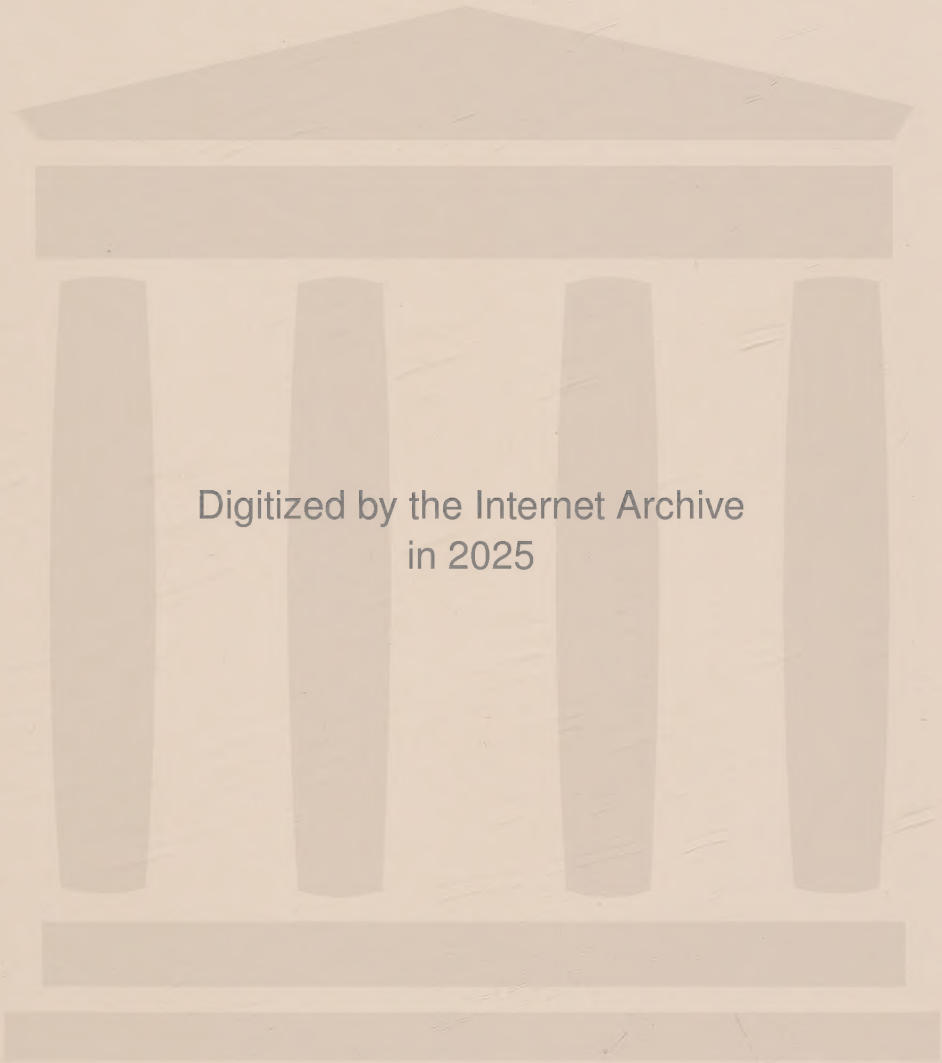
THE BRITISH MUSEUM QUARTERLY — VOL. III. NO. 4

SCHOOL LIBRARY
20 APR. 1929
ETON

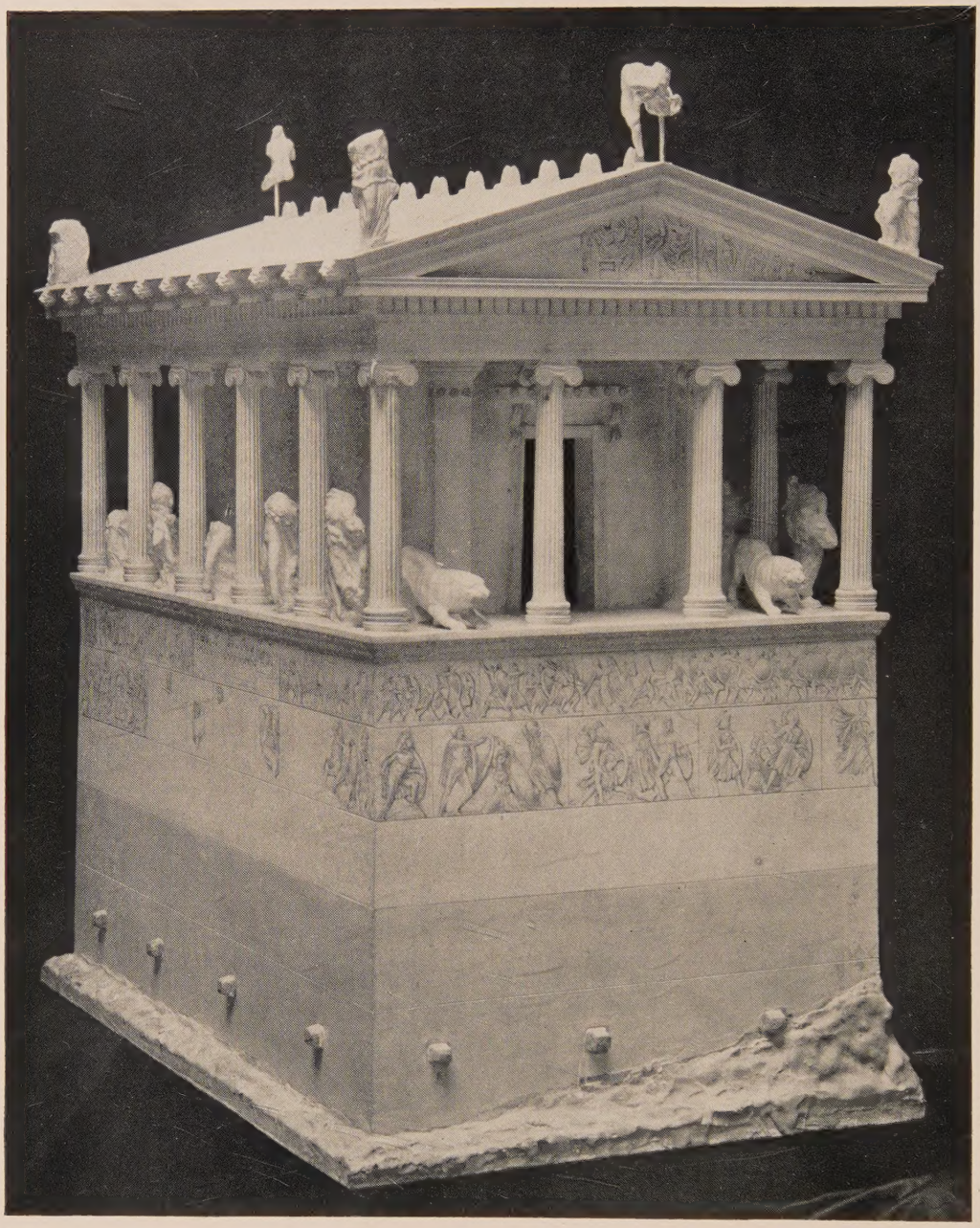
LONDON
PUBLISHED BY THE TRUSTEES
1929

BRITISH MUSEUM QUARTERLY
VOLUME III. NUMBER 4. MARCH, 1929



Digitized by the Internet Archive
in 2025

https://archive.org/details/british-museum-quarterly_1929_3_4



XLIX. THE NEREID MONUMENT

THE BRITISH MUSEUM QUARTERLY — VOL. III. NO. 4

LONDON

PUBLISHED BY THE TRUSTEES

1929

Sold at
THE BRITISH MUSEUM *and by*
BERNARD QUARITCH 11 *Grafton Street London W.*
HUMPHREY MILFORD *Oxford University Press London E.C.*4.
KEGAN PAUL, TRUBNER & Co. LTD.
38 *Great Russell Street London W.C.*1.

Printed in Great Britain at the University Press, Oxford
By John Johnson, Printer to the University

CONTENTS

67. THE NEREID MONUMENT *page* 95
68. AN UNKNOWN ORATION OF LYSIAS „ 96
69. SCYTHIAN BRONZES „ 97
70. TWO CLASSICAL ENGRAVED GEMS „ 99
71. AN ENGLISH GOLD COIN OF THE SEVENTH CENTURY „ 100
72. 'MUM AND SOTHSEGGER': A LOST ENGLISH POEM RECOVERED „ 100
73. A FIFTEENTH-CENTURY WOODCUT „ 102
74. ENGRAVINGS BY OLD MASTERS „ 103
75. EIGHTEENTH-CENTURY DRAWINGS „ 104
76. GIFT OF ORIENTAL MSS. „ 105
77. RECENT ACCESSIONS TO THE DEPARTMENT OF PRINTED BOOKS „ 106
78. THE SCHWERDT COLLECTION OF SPORTING LITERATURE AND PRINTS „ 108
79. A CHINESE POTTERY SHRINE, A.D. 1406 „ 108
80. ETHNOGRAPHICAL OBJECTS FROM MICRONESIA AND MELANESIA „ 109
81. *K'HON* MASKS FROM SIAM „ 111
82. AN ANCIENT GOLD FIGURINE FROM COLOMBIA „ 112
83. INDIAN DRAWINGS „ 112
84. OTHER GIFTS „ 113

EXHIBITIONS:

I. A NEW EXHIBITION OF TWENTIETH-CENTURY FOREIGN PRINTING „ 116
II. DUTCH DRAWINGS AND PRINTS „ 117

RECENT PUBLICATIONS „ 118

NOTES „ 119

LIST OF ILLUSTRATIONS

XLIX.	NEW MODEL OF THE NEREID MONUMENT	*Frontispiece*
L 1–8.	SCYTHIAN BRONZES	*To face page* 98
LI 9–18.	SCYTHIAN BRONZES	„ 99
LII *a*, *b*.	TWO CLASSICAL ENGRAVED GEMS	„ 100
LII *c*.	AN ENGLISH GOLD COIN OF THE SEVENTH CENTURY	„ 100
LIII.	'MUM AND SOTHSEGGER'	„ 101
LIV *a*.	ST. CATHARINE, BY P. V. L.	„ 102
LIV *b*.	AGONY IN THE GARDEN, BY LUCAS VAN LEYDEN	„ 102
LV *a*.	PORTRAIT BY L. R. TRINQUESSE	„ 103
LV *b*.	DRAWING BY TIEPOLO	„ 103
LVI.	CHINESE POTTERY SHRINE, A.D. 1406	„ 108
LVII *a–c*.	IMPLEMENTS FROM THE MARSHALL AND CAROLINE ISLANDS	„ 109
LVIII.	BREAST ORNAMENTS FROM NEW IRELAND	„ 110
LIX *a*, *b*.	*K'HON* MASKS FROM SIAM	„ 111
LX *a*.	*K'HON* MASK FROM SIAM	„ 112
LX *b*.	GOLD FIGURINE FROM COLOMBIA	„ 112

67. THE NEREID MONUMENT.

THE Department of Greek and Roman Antiquities has recently placed on exhibition a model (Plate XLIX) to illustrate the original form of the building and the probable arrangement of the sculptured decoration. The model, which is on a scale of $\frac{7}{8}$ of an inch to one foot, is the work of Messrs. W. Stacey and A. Biagiotti, under the supervision of Mr. William Pinker, Foreman Mason in the Department.

The old model which has been exhibited for the greater part of a century in the Nereid Room is of some historic interest, as it represents the views of the discoverer, Sir C. Fellows. It had, however, suffered from time, some of the details (e.g. the columns) were not worked to scale, and the general scheme was the least satisfactory of all the reconstructions. Working on the assumption that he had recovered practically all of the main friezes, Fellows found himself compelled to contract the building by imagining a broad set-back on the substructure and by placing only five columns on the flanks of his cella. It was immediately recognized that this was an error, and the restorations of Falkener and Lethaby in this country and of Niemann and Krischen in Germany agree in showing an unbroken substructure and a peristyle of four columns on the fronts and six on the flanks. The new model illustrates this arrangement; a few points of detail, however, may be mentioned.

1. The substructure is given a slope or batter of $\frac{3}{8}$ of an inch to the foot. This fact has not been previously observed, but the extant slabs show it clearly.

2. The two main friezes are superimposed and crown the top of the substructure, as at Geulbashi-Trysa. In placing the smaller of the two above the larger frieze, the old scheme of Fellows, Falkener, and Niemann is followed in preference to the more recent design of Krischen, who sets the larger frieze at the top. The batter of the substructure, to which reference has been made, provides evidence on this point; it can be shown that the lengths of the presumed sides of the smaller frieze are slightly shorter than those of the larger, which must accordingly be set lower down the base.

3. Of the two minor friezes, the fourth is generally accepted as

running around the cella. For the third frieze a new position is proposed. The slabs of this frieze rested immediately on capitals, to which the lower moulding is adapted, and it has been assumed that the frieze was a sculptured architrave resting upon the columns of the peristyle; a very unusual position for which comparison can only be made with the much older temple at Assos. It is now suggested by Mr. Pinker that the capitals on which the slabs rested are more probably those of pilasters running up the side of the cella, and the lengths of the slabs preserved would be suitable for the interior of the chamber, three short lengths at the side, one long slab at each end.

4. The Nereids and lions are disposed conventionally in the intercolumniations, the gable figures as set by Fellows. Some at least of the latter are known to be correctly placed, the only sculptures in the round for the position of which evidence exists; it is curiously ignored in more than one recent restoration. F. N. P.

68. AN UNKNOWN ORATION OF LYSIAS.

ORATORY is well represented in the British Museum's collection of Greek papyri. No less than five of the speeches of Hyperides recovered from the soil of Egypt are found in papyri of the collection, besides the *Pro Lycophrone*, presented by the Egypt Exploration Society, of which the attribution is doubtful; and there are also valuable papyri of Demosthenes and Isocrates, to say nothing of the long but disappointing roll of rhetorical exercises in Pap. 256.

A small but in several ways valuable addition to the collection has now been made in the shape of an imperfect leaf from a papyrus codex of the early fourth century, Pap. Inv. No. 2852. The fragment was acquired from natives of Behneseh, the ancient Oxyrhynchus, and was presumably found on that site. The recto side contains parts of two columns, of the first only a very small portion, but enough to yield useful textual evidence for the oration concerned, which is that of Lysias on the murder of Eratosthenes (no. i of the extant orations). Col. 2 contains (1) the title of this speech, (2) the beginning of a second entitled *ὑπὲρ Ἐρυξιμάχου μείναντος ἐν ἄστει* which it is reasonable to attribute also to Lysias, and which

is continued on the verso (one column). No such speech is recorded, but Lysias was a prolific orator, credited with no less than 425 speeches, of which good ancient critics admitted 233 as genuine. Some 170 only are known by name, and 34 are extant.

Only the exordium of the speech remains, but it is very likely that the person concerned is the physician Eryximachus who occurs in the *Symposium* and other dialogues of Plato, and it can hardly be doubted that the charge against him was that of sympathy with the 'thirty tyrants', shown by remaining in the city when the democratic exiles seized the Piraeus and so many of their sympathizers hurried from Athens to join them. Lysias having been an ardent supporter of the democratic party, it is interesting to find him lending his aid to a man at least suspected, probably not without some reason, of aristocratic leanings. The new fragment is to be published in full in the *Journal of Egyptian Archaeology*. H. I. B.

69. SCYTHIAN BRONZES.

NO more definite locality than South Russia is available for the series of bronzes which are illustrated in part on Plates L and LI. They consist of reliefs and hollow-castings, solid and openwork plaques, fastenings and animal groups with loops at the back, probably for attachment to horse harness. The horse was the constant companion of the Scythians who moved westward from Asia to the region north of the Caucasus about 600 B.C., and are found between the Don and Dnieper about two centuries later. It has recently been pointed out that their art in its early stages shows a dependence on Asiatic models (as from Mesopotamia, Syria, and Persia), whereas from the time of Herodotus there is a closer connexion with the Greek colonies on the north coast of the Black Sea, and the Ionian Greeks on the west coast of Asia Minor. The Scythians are known from history to have roamed over a good deal of Hither Asia, and were quick to observe the style and subjects of more experienced artists in lands that then enjoyed the highest civilization. A lower limit of date is not easy to supply for the present series, which contains nothing conspicuously early or late but includes some types not illustrated in the ordinary works of reference. Perhaps the most

striking is the plaque (no. 6) which retains traces of gilding and has within a cabled border two horses confronted, each with its limbs folded to fit into an oblong space and only loosely connected with each other. There is another plaque with a single horse, dissected in the same manner; and the animal appears again in nos. 3, 17, 18, while in nos. 9 and 12 it is attacked by a lion, the former a realistic representation of the scene, the latter much simplified and turning into a decorative pattern in which the spiral lines on the quarters are inevitably prominent. Nos. 11 and 13, which constitute a similar pair, may owe something to the deer, a favourite subject which undergoes a grotesque development as regards the antlers, and the ornamental border of no. 11 may include the rudiments of antlers to the left of the head (cf. no. 7). In no. 13 the spirals on the quarters degenerate into ring-and-dot pattern. Nos. 8 and 15 are debased figures of the deer, and the boar can be discerned in nos. 2 and 16. The bull's head (no. 5) and Caucasian ibex (no. 4) are obvious, but the identity of the curled animal on no. 10 is uncertain, and the raptorial beak of no. 14 seems to belong to the gryphon common in Greek art. This caught the fancy of the Goths, who were settled in South Russia for about a century before the advance of the Huns about A.D. 375; eventually the hooked beak (generally referred to a bird of prey) and the arrangement of dissected quadrupeds to fill any given space became two leading characteristics of Teutonic (including Anglo-Saxon) art of the Migration period. Scythian influence thus extended to the Atlantic, and can also be traced to the Pacific, as early Chinese art is built on the same foundations. The knife (no. 1) is a Siberian type derived from the Bronze Age, with animals in low relief on both faces of the handle. The ring, here formed by a deer's neck and hind quarters of a lion, served to attach the knife to the person, and evolved at the expense of the blade, until in China it took the place of knife-money in the form of cash (a disk with central perforation). Another bronze represents two dragons with horns ending in small disks at right angles, a peculiar feature found in rudimentary form on an antler carving of the Chou dynasty (before 255 B.C.) in the Oriental section. The whole group shows Siberian affinities and native elements subjected to foreign influences.

L. SCYTHIAN BRONZES

LI. SCYTHIAN BRONZES

The importance of South Russia as a centre of diffusion for artistic motives has become generally recognized in recent years, and the present group of objects materially strengthens the Museum in its representation of this phase in the history of art. R. A. S.

70. TWO CLASSICAL ENGRAVED GEMS.

THE Department of Greek and Roman Antiquities has acquired two engraved gems (Plate LII *a*, *b*, enlarged to twice size). Both are interesting on account of their subjects, and the one on the right also from the artistic point of view. This is a gem of the Hellenistic period (third century B.C.) in green plasma or root-of-emerald, of the elongated oval shape characteristic of the time. It is engraved with a nude youthful figure seated on a rock in three-quarter profile, with right leg drawn up, the head facing to the front. He holds a spear in his right hand and his left hand rests on a shield at his side, the boss of which is formed by a head of Medusa in relief. The preference of Hellenistic gem-engravers for figures of deities over subjects from ordinary life makes it probable that the god Ares is here represented, and this view is supported by the resemblance of the figure to the well-known Scopaic type, exemplified in the Ares Ludovisi in the National Museum at Rome. We may also note its likeness both in conception and execution to the well-known gem in the Museum signed by Pheidias (*Cat.* 1179); the latter was formerly identified as Jason, but is now recognized as a portrait of Alexander the Great. In the present case, however, there is nothing of Alexander about the features.

The gem illustrated on the left of the plate is of later date, and probably not earlier than the first century of the Roman Empire. It represents the god Asklepios accompanied by the young Telesphoros, the god of convalescence. The latter is usually represented in art wrapped in a cloak with a pointed hood, but here his head is bare. This deity is seldom mentioned in literature, but is not uncommon in later classical art, especially on coins. His worship centred in Pergamon, and was confined to the shores of the Ionian Sea. The style of the gem is rough, like most work of the time, but the figure of Asklepios is reminiscent of an earlier type. H. B. W.

71. AN ENGLISH GOLD COIN OF THE SEVENTH CENTURY.

AN extremely rare English gold coin of the seventh century has been presented by the owner, Mr. T. G. Mathews, who more than fifty years ago sent it to the Museum for identification (Plate LII *c*). It is one of the gold trientes which derived their form and style from the similar gold coinage of the Merovingian kingdom; for the most part they bear no legends or, as this specimen, a barbarous inscription or one at least not yet deciphered, but a few with *Londinium* and *Wuneetton* legends show London and Winchester to have been places of their origin. A hoard of a hundred of these small pieces, discovered at Crondale in Hampshire in 1828, enabled an approximate date to be assigned to these coins, as the find included Merovingian trientes made by moneyers whose dates are known; by this means the deposit of the Crondale hoard may be placed about the middle of the seventh century. Single specimens are very rarely found; the piece which has been generously presented to the Museum is believed to have been dug up in the garden of a country house near Warminster in Wiltshire. G. C. B.

72. 'MUM AND SOTHSEGGER': A LOST ENGLISH POEM RECOVERED.

JOHN BALE, in his Index Scriptorum, ed. Poole, p. 479, has this entry:

'Mum, sothsegger, id est Taciturnitas, verorum dictrix. Liber est Anglicus, qui incipit "Dum orans ambularem presbyteris altari astantibus, Bristollensi in urbe," &c.'

This note Bale got from the 'De Venationibus Rerum Memorabilium' of Nicholas Brigham (d. ? 1558), a work no longer extant. Henry Bradley in 1906 identified this Latin *incipit* with the opening lines of the poem edited by Skeat under the title 'Richard the Redeles' from Cambr. Univ. Libr. MS. LL. 4.14 at the end of his edition of *Piers Plowman*. But there was nothing in that poem to explain the title given to it by Brigham.

A remarkable manuscript recently acquired for the Museum with the help of the Early English Text Society seems to provide a solu-

a *b*

LII. TWO CLASSICAL GEMS

LII *c*. ENGLISH GOLD COIN, SEVENTH CENTURY

The dere on pe dale drowe to pare dennes
ffeld forth to pe feme and fenille downe amydde
Hertz and hyndes a hmuthed to gedre
With 3ayndeet and 3aobuc 3umme to pe wodes
ffor pe kyettz on pe cleere dreed on y corpfild
And bucker ful bare mfflind pat baten good greee
ffeute hmuthed on a herde y hecoid ful faire
Thren lowe in a launde a long by pe dale
al fweete fight for fomtayne fo me god helpe
I moued downe fro pe mote to pe midwarde
And fo adowne to pe dale dwelled I no longer
Dut fuche a noife of neftlingz ne fe fweete not
I herde not pis halfe yete me fo hendeth
As I ode on pat dale adowne among pe hegges
ffor in euery buffh wae a bird pat in his befte wife
Labbid with his bile pat blifle was to hme
So fteeuli par chirmed and chaunged pare notes
That what for fimour of pe fuwle and of pe fomer flowres
pis fmellyng fmote as fpices me pought
That of my trauail treuly toke I no kepe
ffor al was vanefhid me fro pe3ongh pe freffhe fighres
+ Hemme lepte I forth lightly and lokid a boute
And I beheulde a fare hode with halles and chambres
Al frankeleyn is fre holde al freffhe newe
I bente me a boute and bode atte 3ore
Of pe gladdeft gardyn pat gome euer had
I hane ne tyme telly to telle alle pe names
Of erbes and herbes and ouer freele thinges
That growed on pat gardyn pe grounde was fo noble
I paffid ynne pernely and pulfed of pe fruytes
And fonied paleys 3ownde al a boute
Dut fo femely a fage as I falle pere
I falle not fothely fith I was bore
Ay olde anneyen man of a hmuthed wontre
I wedid my white clope and wifely y made
With hore heres on his heede more panne half white
Al fauf vnfage and a preffe and 3eftnone to fedne
His eyen wrete al ernefl eggid to ngen ille
With a breede befnict berde daffid a lite
Ie womely a creature as euer kinde wrought
He was fad of his femblant fofte of his fpeche
Dipopecioned al alle poyntes and pitly in his tyme
And by his ftature I gift ftronge and ftalworth on his dayes
He honed ouer a hyne pe howe forto kepe
pe deanes pat defrauds fhrf and dide not eftes
He thraffe paym with his thumbe as picke as pay come

tion of the problem (Plate LIII). It is a vellum quarto in the original binding of limp vellum, containing nineteen leaves (four loose leaves, two gatherings, C8, D6 (lacking 4, 5), and a single leaf), the matter, except for the hiatus in gathering D, running continuously. Assuming all the gatherings to have been eights, there are thus twelve leaves missing at the beginning, which, as there are 46 lines to the page, would imply a loss of about 1,100 lines. It is impossible to say what has been lost at the end, though there is space in the binding for a considerable amount of matter.

The text, written in the first half of the fifteenth century, is a poem in 1,748 lines of unrhymed alliterative verse, with forms characteristic of the South-west Midland dialect. It will be seen that Mum and Sothsegger play a considerable part in it. This would explain the title given by Brigham to a poem which obviously began with the fragment known as 'Richard the Redeles'; and a title written in a later hand on the back of the present manuscript, 'The Lyff of King Richard the II', seems to show that the poem of 'Mum and Sothsegger' was originally preceded in the manuscript by a poem on that king. There can be little doubt that the present poem is part of the continuation, composed early in the reign of Henry IV, of 'Richard the Redeles', which belongs to 1399. 'Richard the Redeles' has 857 lines, so that something like 150 connecting lines have been lost.

There is no division into *passus*, as in 'Richard the Redeles', but the matter falls naturally into four sections. The first opens fragmentarily with the line 'Hough þe coroune moste be kepte fro couetous peuple' in a discussion of the abuses of the court, which arise from the fact that nobody tells the King the truth. Mum bids the poet be silent since Sothsegger gets no thanks and Mum is the better master. The poet says he will test that assertion. In the next section he goes to books, to the universities, the four orders of friars, the monks and the cathedral clergy, preachers, and temporal folk, but everywhere Mum has the mastery. He sees a 'sothsegger' nursing his wounds, and falls asleep. The next section describes his vision, in which, after walking in a landscape described in a fine

passage (part of which is shown on Plate LIII), he meets with an old man in a garden, who, by an allegory of the bees and the drones based on Bartholomaeus Anglicus, shows what is wrong and recommends the dreamer to follow Sothsegger, who is to be found in his own court, the heart of man, and to speak out. In the last section the poet produces a number of booklets dealing with the evils of the time, in one of which is told at length the tale of Genghiz Khan, probably from Mandeville, to encourage the King to rule with a strong hand. The poem ends fragmentarily with the line '. . . eyet ne povndes but þorough proufe of þayre workes'.

The matter suits well with the early years of Henry IV, and a reference to the hanging of friars at Tyburn is to be connected with the execution of the friars in 1402 described fully in the Continuation of the Eulogium Historiarum, Rolls Ser. ed., iii, pp. 389–94.

A later hand has added collations with another manuscript in the margins. And it may be noted that the Latin quotations are here in the margin, not inset in the text as in 'Richard the Redeles' and *Piers Plowman.*

The discovery of this continuation will no doubt revive the controversy over the authorship of 'Richard the Redeles', ascribed by Skeat to Langland. In one passage Mum, addressing the poet, says 'Nay þere I leue þe Lukas go loke yf an other', but this is probably not to be taken as implying that the author's name was Lucas.

Arrangements have been made for the early publication of this valuable contribution to English literature and history by the Early English Text Society. R. F.

73. A FIFTEENTH-CENTURY WOODCUT.

THE Department of Prints and Drawings has received as a gift from the Keeper, through the National Art-Collections Fund, a manuscript of the Latin-German dictionary known from the opening words of the preface as 'Vocabularius ex quo', of which many printed editions appeared in the fifteenth century. This manuscript was completed by the scribe, Henricus Zacharias, on 23 February 1448. To the inside of the back cover of its contemporary binding is attached a remarkable and undescribed woodcut of the Virgin

a

b

LIV *a*. ST. CATHARINE, BY P. V. L.
LIV *b*. THE AGONY IN THE GARDEN, BY LUCAS VAN LEYDEN

a

b

LV *a*. PORTRAIT BY L. R. TRINQUESSE
LV *b*. DRAWING BY TIEPOLO

and Child with St. Anne ('S. Anna selbdritt'), measuring 10 by 6⅞ inches. The colours had faded, and the margin had suffered damage, before it was inserted; nevertheless it is fairly certain, on grounds of style, that it is of somewhat later date than the manuscript, and may be assigned to a period between 1450 and 1470. It will be published in the forthcoming official Catalogue of German woodcuts.

Two fragments of an undescribed block-printed edition of Donatus had been used in the binding; one of these has been extracted and given to the Department of Printed Books. C. D.

74. ENGRAVINGS BY OLD MASTERS.

AT Messrs. Boerner's auction at Leipzig on 15–16 November, which contained as a special feature Dutch and Flemish engravings of the sixteenth and seventeenth centuries from the collection formed by King Frederick Augustus II of Saxony, many scarce prints, chiefly of this class and provenance, were acquired.

The only 'primitive' in the selection is the *Nativity* by the Master with the Banderoles, an engraver strongly represented in the Museum; of this engraving only two other impressions are known, at Berlin and Munich. A *St. Catherine* by the Dutch monogrammist P. V. L. (Pieter van Leyden?) is a rarity of fine quality of the first half of the sixteenth century (Plate LIV *a*), while the second half is much more largely represented by a number of engravings, hitherto wanting in the Museum, by Goltzius, Dolendo, de Gheyn, Matham, Saenredam, and the brothers Wierix.

A complete set of twelve engravings of the Story of Samson by Cornelis Matsys, originally issued in 1549, was bought in the second state, dated 1562, and a few additions were made to the engravings after Pieter Bruegel. Among seventeenth-century prints may be named a little set of ornament prints by L. J. Micker, of Amsterdam, and the fine etched portrait of J. Bogerman, of Dordrecht, by Pieter Feddes. A *Life of the Virgin*, in twenty-eight subjects, by Valérien Regnard, a French engraver of the seventeenth century new to the Department, fine states of portraits by Daullé and Larmessin, an attractive mezzotint portrait of a man, entitled 'Souvenir d'amitié', by the Viennese engraver Johann Jacobé, and a

tinted etching of Mödling by a later Viennese artist, Jacob Alt, may be mentioned among purchases other than Dutch.

A rare print by Lucas van Leyden, the circular (etched) 'Agony in the Garden', B. 66, has recently been acquired from another source (Plate LIV *b*). It was one of the very few works of this engraver hitherto missing in the Museum collection. C. D.

75. EIGHTEENTH-CENTURY DRAWINGS.

ANOTHER gift made through the National Art-Collections Fund is a selection of five drawings from a collection of studies for portraits acquired some years ago by Mr. Julian Lousada, and since identified as the work of the cosmopolitan artist Jacopo Amigoni, 1675–1752, who was born at Venice and died at Madrid, and in the interval gained a reputation as a fashionable portrait painter in Munich, London, and Paris. Amigoni was in England for five or six years from 1729 onwards, and the drawings now presented by Mr. Lousada, which are sketches for portraits of women and children, in pen-and-ink on blue paper, with the addition of a rose-coloured wash, evidently belong to his English period.

Mr. Richard Owen, of Paris, has given two beautiful drawings of heads, in pen and bistre, by Giovanni Battista Tiepolo, which came from a collection with an interesting pedigree (Plate LV *b*). The heads, both of men and women, in great variety, were assembled by Tiepolo himself and given to his son, who was in the Sommasco convent, of which S. Maria della Salute is the church. On the suppression of the convents the volumes fell into the hands of Cicognara, historian of Italian sculpture, by whom they were given in exchange to Antonio Canova. From Canova's brother they passed indirectly into the ownership of Edward Cheney, who recorded their history at Venice in 1842. He afterwards took them to Ireland, where they fell into complete neglect and oblivion till they appeared at Dublin and then in the London market a year or two ago.

Four additions have recently been made to the minor eighteenth-century French drawings in the Department. A highly-finished red chalk portrait drawing of a man unknown by L. R. Trinquesse is the first example to be acquired of this draughtsman of the reign

of Louis XVI (Plate LV *a*). A gift from Mr. Mellaart is a good little example of V. J. Nicolle (1754–1826), representing the cloisters of S. Anastasia, Verona. Mr. J. Kent Richardson presented 'Cupids sacrificing to the Graces', by P. L. Parizeau, dated 1768, and an interesting water-colour by J. B. Lallemand, of Dijon, representing the Castello Nuovo of Naples with the Fontana Medina in front of it. This fountain has since been removed to a different part of Naples, and stands in the Piazza del Borso. C. D.

76. GIFT OF ORIENTAL MSS.

A GENEROUS donor, who desires to remain anonymous, has enriched the Oriental Library by the gift of a large and valuable collection of Persian, Arabic, and Turkish manuscripts, of which many are extremely rare, while others are remarkable for their antiquity and for the beauty of their writing and illuminations. The Persian manuscripts form the greater part of this collection, and are forty-seven in number; of Turkish manuscripts there are nine, and of Arabic one.

The Persian manuscripts for the most part consist of poetical works, the number of these amounting to forty-one volumes. Of especial interest are the following:

1. The Dīvān of Jāmi, in a small and delicate writing, with six miniatures. Copied A.H. 895 (A.D. 1489–90, in the poet's lifetime).

2. Jāmi's Yūsuf u Zulaikhā, exquisitely written by the calligrapher Sulṭān 'Ali and richly illuminated, with two full-page miniatures. Dated A.H. 876; but this date seems spurious, and the manuscript was probably written about A.H. 900 (A.D. 1494–5).

3. Sa'di's Kulliyyāt, beautifully written, with exquisite illuminations. Copied A.H. 859 (A.D. 1455).

4. Sa'di's Būstān, beautifully written by the calligrapher Mīrzā Muḥammad Turkistāni, and richly illuminated, with four full-page miniatures. Sixteenth century.

5. The Dīvān of Ḥāfiẓ, exquisitely written, with fine illuminations. Copied A.H. 872 (A.D. 1467–8).

6. The same work, with 'Umar Khayyām's Rubā'iyyāt in the

margins, finely written by the calligrapher Muḥammad al-Ḳivām and richly illuminated. Sixteenth century.

The Persian poets represented in the remaining volumes of the collection are Aṣīr ul-Dīn Akhsīkati, 'Aṭṭār, Auḥadi, Auḥad ul-Dīn Kirmāni, Faryābi, Faẓli, Ḥasan Dihlavi, Ḥujjat Isfahāni, Jalāl ul-Dīn Rūmi, Jāmi, Kashfi, Kātibi, Kaukabi, Khāḳāni, Khāliṣ, Lisāni, Maḥmūd Lāhūri, Muhtasham Kāshāni, Mukhliṣ, Naṣīr 'Ali, Naẓīri, Niẓāmi, Rāzi, Sa'di, Sā'ib, Sakhā'i, Ṣanā'i, Shaukat, Ṣulḥi, Ṭālib 'Āmuli, 'Unṣuri, Vaḥshi, and Zulāli.

The six volumes of Persian prose works contain writings on moral and religious subjects, one of them being a neat copy of Jāmi's Munsha'āt, written in A.H. 898, the year of his death.

The Turkish manuscripts contain works on history, morals, religion, poetry, medicine, and epistolary style, while the Arabic manuscript is a collection of tracts on rhetoric, law, and prosody.

The same donor has presented to the Department of Printed Books a number of rare works, mainly printed in the seventeenth century and relating to the East, including *La espantosa y maravillosa vida de Roberto el Diablo*, Salamanca, 1605; Sir W. Raleigh: *The Life and Death of Mahomet*, London, 1637; and Euripides: *Medea*, edited by R. Porson, Cambridge, 1801, printed on vellum, with Porson's autograph note of gift. L. D. B.

77. RECENT ACCESSIONS TO THE DEPARTMENT OF PRINTED BOOKS.

AMONG the recent accessions to the Department of Printed Books, the following deserve special mention.

1. A fragment of a blockbook, taken from the lining of a book recently presented to the Department of Prints and Drawings by the Keeper of that Department, has been transferred to the Department of Printed Books (IA. 10). The volume in question was written in Southern Germany in 1448 and is in a characteristic German pink stamped leather binding of the later fifteenth century. The fragment consists of a strip cut from the middle of a sheet of vellum bearing some ten lines of text from each of four pages of an edition of the *Ars minor* of Donatus, the well-known elementary Latin

grammar. It probably belongs to the well-defined class of block-books imitating books printed from movable types, but cannot be identified with any of those hitherto recorded. V. S.

2. A copy of the Italian translation of the *Vitas Patrum* of St. Jerome printed by Antonio di Bartolommeo (Miscomini) at Venice in 1476, 'regnante messere Pietro Mocenigo', has recently been acquired by purchase by the Museum (IB. 20445). This is an interesting book in several ways. Printed throughout with a single fount of small gothic, it is a fine example of book-making in the early and severer Venetian tradition, while its mention of Pietro Mocenigo as the reigning Doge shows that it was completed before 23 February, the date of Mocenigo's death, also that the printer was therefore reckoning his year as from 1 January, in the modern style, and not as from 1 March, 'more Veneto'—an ambiguity which frequently causes trouble in the dating of Venetian incunabula. This leads to the further inference that the edition of St. Jerome's Epistles which Miscomini signed 'M.cccc.lxxvi. Die xxii mensis Ianuarii' does not, as has been supposed, belong to 1476/7 but is in fact a month earlier than the *Vitas Patrum* and his earliest known work. All the five recorded products of this Venetian press are now represented in the Museum collection. V. S.

3. A small volume containing what appear to be four unique Avignon tracts: 'Observations sur un ouvrage intitulé Émile ou de l'éducation, par M. Portalis', Avignon, 1763; 'Réponse aux lettres sur les deux ouvrages de M. Portalis,' Avignon, 1764; 'Principes sur la distinction des deux puissances spirituelle et temporelle', 1765; 'Des préjugés' [1765?]. The volume has been described, under the title *Portalis critique de l'Émile*, by M. Paul Léon in the Annales de la Société Jean-Jacques Rousseau, 1926, tom. 17, pp. 225–7. All four tracts are mentioned in the biographical note on Portalis prefixed by his son to the 1820 edition of the *Esprit philosophique*. The first tract, which is Portalis's earliest work, written and published while he was still a law student at Aix, is discussed by M. Pierre M. Masson in *La Religion de J.-J. Rousseau*, 1916, tom. 3, pp. 259–60, but he could not find a copy, and appears to derive his knowledge of its argument from an analysis by Sainte-Beuve in his *Causeries du lundi*. H. T.

78. THE SCHWERDT COLLECTION OF SPORTING LITERATURE AND PRINTS.

THE Department of Printed Books has received as a gift from Mr. C. F. G. R. Schwerdt a valuable set of three finely printed and handsomely bound volumes entitled *Hunting, Hawking, Shooting, illustrated in a Catalogue of Books, Manuscripts, Prints and Drawings collected by C. F. G. R. Schwerdt.* Mr. Schwerdt's collection was formed with the idea of providing 'a clear picture of the development of the chase in all lands, and in all its branches throughout the ages'. It comprises books in all languages, and prints and drawings from all countries, Eastern as well as Western; it has taken thirty years to bring together, and is the most complete collection in private hands concerning the branches of sport with which it deals. It contains many rare and unique items, and the note 'not in the British Museum' is to be found even among the entries relating to English books of fairly recent date. The catalogue of the collection forms a comprehensive bibliography on the subject of the chase. It is illustrated with 266 plates, one-third of them in colours, giving facsimiles of title-pages or other pages from books and reproductions of prints and drawings. It has been privately printed for the author by Messrs. Waterlow & Sons in an edition of only three hundred copies, and all the plates have been destroyed. H. T.

79. A CHINESE POTTERY SHRINE, A.D. 1406.

THE curious structure illustrated in Plate LVI represents a rock shrine enveloped in clouds. It is made of a coarse porcelain covered with a fine celadon green glaze; but the body is so heavily charged with iron impurities that, where the glaze has not protected it, it has burned a deep brownish red. This is seen on the base, and it would be seen on the figures too were they not coated with gold lacquer. The back and sides of the shrine are modelled to represent a volcanic rock, pitted with large holes which incidentally offer a good hand-hold for lifting it. At the top is the sun disk, and round the borders are cloud-scrolls moulded in relief. Clouds again are indicated by incised marks on the back wall of the upper story, in relief on that of the lower story, and surrounding a four-clawed

LVI. CHINESE POTTERY SHRINE, A. D. 1406

a *b* *c*

LVII. IMPLEMENTS FROM THE MARSHALL AND CAROLINE ISLANDS

dragon in relief on that of the ground floor. In the compartments are figures of divinities. The ground floor is tenanted by a dignified bearded person in mandarin dress, flanked by two attendant figures, and by two smaller figures who act as guardians. On the ground in front are the tortoise and snake entwined, the emblem of the North. In the story above are the three seated dignitaries, one holding a fan, another a pearl (?), and the third a *ju-i* sceptre, with attendants; and in the top story is a man riding one of those fantastic unicorn creatures which we know as kylins. These personages are yet to be identified.

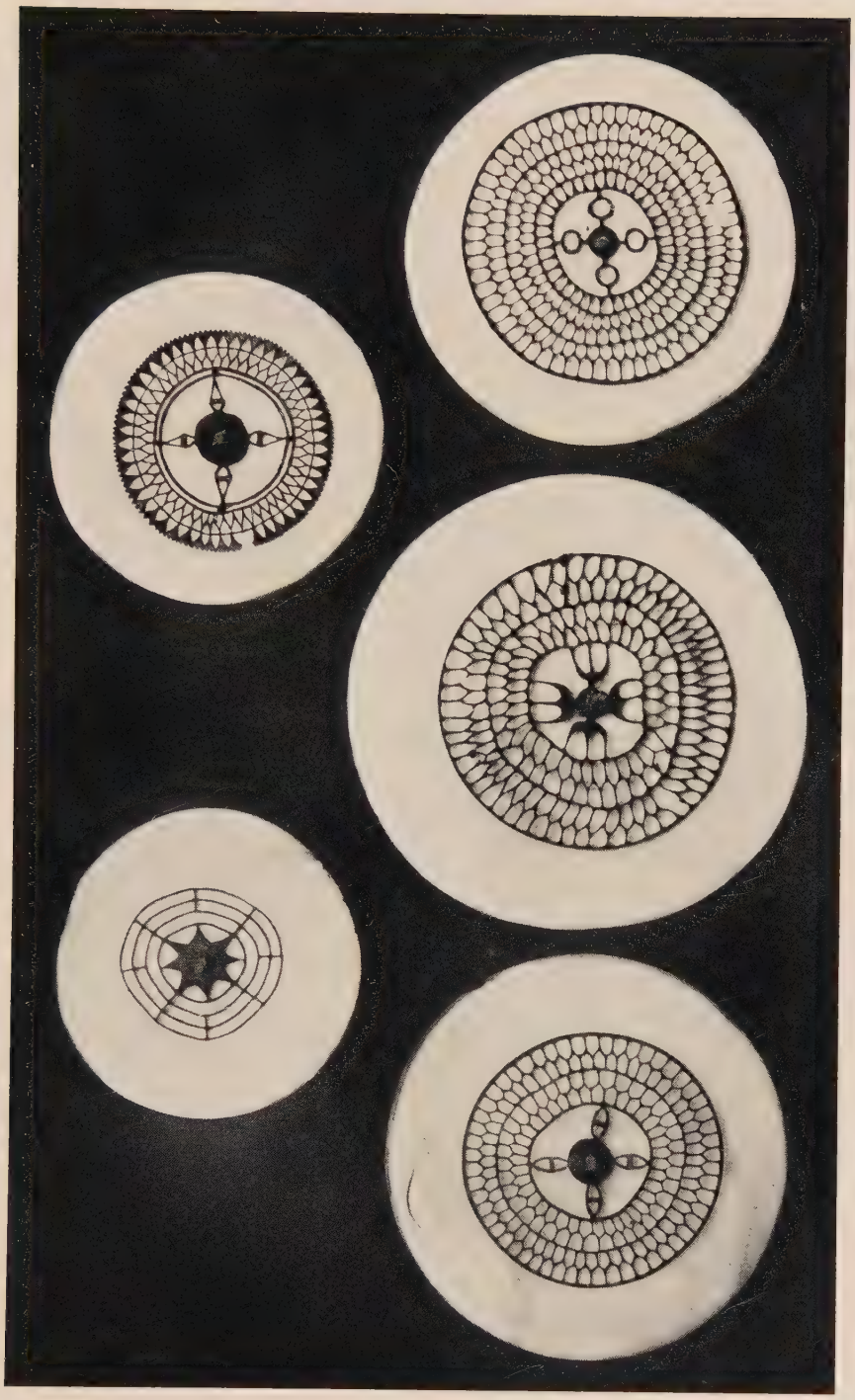
In what part of China was this shrine made and when? The celadon glaze is worthy of the celebrated Lung-ch'üan factories in Chekiang, but the quality of the biscuit, with its intensely red surface and its tendency to break into wide fire-cracks, strongly recalls the relatively modern celadon-glazed shrines and figures which are believed to have been made near Canton. If this attribution is correct, then the industry in Kwangtung must be credited with a long pedigree, for the second of our questions is answered by an inscription on the back of the shrine. The characters are incised in the body and partly obscured by the thick glaze; but six out of the eight are legible, and they tell us that this shrine was made 'on a lucky morning in the *ping hsü* year of Yung Lo'=A.D. 1406. The missing characters doubtless indicate the month in which this lucky day occurred. R. L. H.

80. ETHNOGRAPHICAL OBJECTS FROM MICRONESIA AND MELANESIA.

IN Micronesia, which consists wholly of scattered groups of small islands, the stone-age culture of last century was rapidly modified by the advent of European influence, and many of the more characteristic products of native industry, being no longer manufactured, are now difficult to obtain. With the exception of the Gilbert Islands, most of these groups are rather inadequately represented in the Museum collections; but they have received a valuable supplement through the recent acquisition of a series of picked specimens mainly from the Caroline and Marshall Islands. These objects com-

prise a variety of tools, ornaments and domestic articles made of wood, stone, shell, bone, &c., entirely without the aid of metal. Three of these, which show signs of long use, are illustrated on Plate LVII. Fig. *a* is a heavy mallet (10 in. in length and weighing 6¼ lb.) made from the giant clam shell (*tridacna gigas*), from the Marshall Islands, where this shell sometimes attains a weight of several hundredweight. Mallets of this type, of shell or hardwood, were used to beat out old pandanus leaves so as to render them soft and pliant preparatory to being woven into mats or sails. Fig. *b*, also from the Marshall Islands, is a ring-stone (5½ in. diameter), the perforation in which has been made by the usual stone-age technique of grinding out depressions on both surfaces till they met in the centre. It may be a club-head, although clubs are not known to have been used on these islands in historic times; alternatively it might be a net-sinker. It is in any case a rare, if not unique, object for this region. Fig. *c* illustrates a coral pounder (length 6 in.) from Truk (or Ruk) in the central Carolines; this form with its distinctive discoidal top and conical point occurs also in other parts of the Carolines, but the materials are generally basaltic stone or wood. Such pounders are no longer made; they were, however, in use till recently for crushing the taro and preparing the favourite food called *fāfā*, a pudding of mixed taro and banana mash, not unlike the Polynesian *poipoi*.

Plate LVIII shows a series of breast-ornaments from New Ireland, called *kapkap*, worn by men suspended from the neck. They consist of discs of tridacna shell (from 4·2 to 2·8 in. in diameter) ground down so thin as to be translucent, to which are attached, by means of a cord passing through a central perforation, thin plates of turtle-shell carved in openwork. The delicate designs are thrown into strong relief by the white shell background. Each of the component parts of this ornament was the subject of distinct and localized industry, the principal centres of which were in the Gardner and Fischer Islands (Tabar and Simberi) off the north-east coast of New Ireland. They were highly valued as articles of exchange, and were traded to New Ireland and south-east as far as the Solomon Islands. H. J. B.



LVIII. BREAST ORNAMENTS FROM NEW IRELAND

a

b

LIX. *K'HON* MASKS FROM SIAM

81. *K'HON* MASKS FROM SIAM.

THE Siamese drama follows strictly conventional lines; it falls into two main categories, the *Lak'hon* played by women, who are not masked except when taking the part of animals or demons, and the *K'hon* played by men, of whom those taking male parts wear masks. The *K'hon* is based on episodes from the Ramayana epic, and the three masks illustrated in Plates LIX and LX *a*, which have recently been added to the Ethnographical collections, are those worn by the three principal characters, namely Rama, Ravana, and Hanuman. They measure 24 in., 23½ in., and 8 in. in height respectively. The main body of the masks is made of papier mâché, painted in gold and bright colours and inlaid with small pieces of uncoloured glass; the upper sections of the two high pointed head-dresses are carved out of a light wood and attached to the lower portion by means of a tang and socket joint. The mask representing Rama, the hero, has a green face and a gold head-dress (Plate LIX *a*). Ravana, the many-headed demon king, who carried off Rama's bride Sita, is depicted with grotesque features in green and gold and has pearl-shell tusks (Plate LIX *b*); at the back of his main face are painted three subsidiary faces, and surmounting these is a further zone of four small faces, all rendered identically in green and gold. Hanuman, the monkey-god and ally of Rama in the war to recover Sita, has a protruding tongue and features picked out in green, pink, and white (Plate LX *a*).

The masks are provided with small eye-holes; apertures at the mouth for speech were not required, since the actors' function was confined to gestures and dancing. The text was spoken by a reciter, and an orchestra of xylophones, gongs, and wind instruments joined in at dramatic moments. The brilliance of the masks was enhanced by the gorgeous costumes worn by the actors, and the crowding of the stage with a number of these glittering figures must have been extremely effective as a pageant of light and colour. Before the commencement of the play it was customary to perform a religious ceremony at which the mask of Rama was blessed, wax being poured on its forehead and a small silk flag attached to the head-dress, as seen in the plate. Overlaid though it is with local conven-

tions, the *K'hon* clearly derives ultimately from India, and was probably introduced into Siam at least as early as the thirteenth century, either directly or by way of Java.

The troupes of strolling players have now almost disappeared, and in consequence the art of manufacturing their stage properties is falling into decay. On the rare occasions on which performances are still given they are, however, very well attended. H. J. B.

82. AN ANCIENT GOLD FIGURINE FROM COLOMBIA.

THE Museum collection of American antiquities has recently been enriched by a gold figurine, about 3¼ inches in height, from an ancient grave in the Cauca Valley, Republic of Colombia, the seat of the early Quimbaya culture (Plate LX *b*). The figurine represents a human or divine personage, standing with his hands resting on his thighs, and wearing a feather crown surmounted by a triple plume. He wears a semi-lunar nose-ornament, to which are attached, by means of rings, four crescentic pendants. Similar pendants hang from his shoulders, chin, girdle, and feet. Apart from the attached pendants the figure has been hollow-cast in one piece, by some process analogous to *cire-perdue*, with the possible exception of the triple plume, which may have been attached by soldering. There are two loops at the back for suspension, and it is clear that the object was worn as a neck-ornament by some chief or man of position.

The technique is rather unusually elaborate, and the specimen, which is the gift of Mr. Harry G. Beasley, is a valuable addition to the Museum series. T. A. J.

83. INDIAN DRAWINGS.

IN November of last year the Oriental Sub-Department of Prints and Drawings acquired by purchase three Indian drawings of very different types. The first is a miniature of the Moghul school. The style of painting points to the earlier part of the seventeenth century: but the subject, in a work of this school and period, is quite unusual. On the margin of a stream or lake a woman stands alone, except that two peacocks and their hens stand near her and look up at her. This seems to be beyond doubt a 'Rāginī' subject. A Rāga or 'melody-mould' is a selection of notes associated with certain moods, certain

a *b*

LX *a*. *K'HON* MASK FROM SIAM
LX *b*. GOLD FIGURINE FROM COLUMBIA

seasons, certain hours of the day. Rāginīs are modes of the Rāgas. The artists seek to evoke a pictorial counterpart to the musical theme. This is perhaps *Kakubha Rāginī*. Such subjects are favourite themes of the Rajput painters, and are often treated by eighteenth-century artists working in a mixed manner, partly Rajput, partly Moghul. But it is rare to find an example in the earlier Moghul art, which is so much devoted to portraiture, ceremonies, and hunting-scenes.

The second drawing is in Rajput style, and dates probably from the eighteenth century. An ascetic sits cross-legged with his hands held above his head outside a thatched hut, and receives the reverent homage of a woman who kneels before him. The drawing is in line, of the most delicate and sensitive quality.

The Museum has a number of line-drawings of the Rajput hill-country schools; in them the contours are sinuous and fluent, but there is not the intimate fidelity to the living form which we find here.

The third drawing was made at Lahore in the early nineteenth century. It represents a boy, perhaps a young prince, sitting in a swing, the cords of which are held by two women. Though not important, this is an interesting drawing, of a type not represented hitherto in the Museum collection.

84. OTHER GIFTS

THE following are the principal gifts, other than those already mentioned, received during the period November 1928–January 1929:

Copies (the originals having been destroyed) of about 100 letters of Lt.-Col. (afterwards Lt.-Gen. Sir H. G.) Colvile to his mother, written from the Soudan and Egypt in 1884–6. Also printed papers and correspondence relating to Sir H. Colvile's command of the 9th Division in South Africa. Presented by H. C. Shelley, Esq.

Bronze statuette of a priest, with eyes in silver inlay, of the time of Psametik I (663–609 B.C.); presented by H. R. Hall, Esq., D.Litt.

Pottery fragments, &c., from a Neolithic site near Abingdon; presented by E. Thurlow Leeds, Esq.

Palaeolithic hand-axe from gravel between Sturry and Canterbury, and part of a sword from an Anglo-Saxon burial at St. Stephen's, Canterbury; presented by Dr. A. G. Ince.

Series of flint implements from north-west Suffolk; presented by G. J. Buscall Fox, Esq.

Blue and white Worcester porcelain mug, about 1753; presented by J. de M. Absolon, Esq.

Bowl-shaped vessel of chalcolithic pottery from Kanon; presented by R. Mond, Esq.

Chinese stoneware water vessel with twisted handle, glazed green; presented by Sir H. Ingram, Bart.

Large drum and other objects from the Yao and Atonga tribes of Nyasaland; presented by W. Robertson Laurie, Esq.

Ethnographical series from the Bushmen of South Africa, originally given to Lady (Bartle) Frere about 1880; presented by Miss L. Frere.

Pottery vase and other objects excavated from the bed of the Forum river, Northern Nigeria; presented by S. O. Hatton, Esq.

Pottery and stone implements from Jujuy Province, Argentina; presented by C. Taylor, Esq.

Stone implements from east coast of Tasmania; presented by K. C. Masterman, Esq.

Three German silver coins commemorating the fourth centenary of Albrecht Dürer, and two silver coins of Mary Queen of Scots; presented by T. D. Barlow, Esq.

Four silver coins of the Barcides in Spain, and an obol of Emporion; presented by W. H. Buckler, Esq.

Specimens in bronze and silver of the Centenary Medal of Frank Abney Hastings; presented by the Centenary Committee in Greece through the Foreign Office.

Catalogue of British Head-quarters Maps and Sketches used by Sir H. Clinton in the Revolutionary War, by R. Q. Adams; presented by the author.

About 200 original letters, 1753–1821, of the families of Cox, Cleveland, and Ward (partly printed by C. F. Hardy in his *Benenden Letters*, 1901); presented by Mrs. C. F. Hardy.

Legal collections (seventeenth century) relating to the Principality of Wales, Duchy of Cornwall, Earldom of Chester, &c.; presented by Sir Lawrence Jones, Bart.

Study of a boy's head by Karoly Lühnsdorf; presented by P. A. de Laszlo, Esq.

Twenty etchings by James Cadenhead, R.S.A.; presented by the artist's executors.

Volume of woodcuts by R. Austin; presented by H. J. Chetwood, Esq.

Nine illustrations and forty-four vignettes to Hardy's 'Return of the Native'; presented by Miss Clare Leighton.

Persian miniature of Rustum killing a tiger; presented by M. Georges Tabbagh.

Five cuneiform tablets, *c.* 2250–2230 B.C., from Yôkha (Umma) in Mesopotamia; presented by R. Mond, Esq.

'Incense cup' found on the top of Worcestershire Beacon; presented by Mrs. J. B. Matthews.

Eight stone reliefs of Hindu deities, from Manipur; presented by Mrs. Moysey.

Series of stone axes and pottery fragments from St. Vincent, and two ancient gold ornaments from a tomb in Colombia; presented by T. B. Clarke-Thornhill, Esq.

Brass 'ghost-dagger' used in Lamaistic ceremonies, Tibet; presented by T. A. Joyce, Esq.

A very rare bronze-gilt pattern for the guinea of George III, 1791; presented by G. D. Minn, Esq.

Bibliography of Shelley's Letters, by Seymour de Ricci; presented by Carl H. Pforzheimer, Esq.

A Byron Library: Catalogue of Printed Books, Manuscripts, and Autograph Letters, collected by T. J. Wise. Presented by T. J. Wise, Esq.

Photostat facsimile of Massinger's 'Parliament of Love' in the Victoria and Albert Museum; presented by the Council of the Malone Society through W. W. Greg, Esq.

Two letters (in English) picked up in the palace of King Prempeh at Kumasi in 1895; with an explanation furnished by the

King to the Chief Commissioner of Ashanti. Presented by N. E. Mackie, Esq.

Chinese painting by Yü Ling; presented by Sir Frank Swettenham, G.C.M.G.

Woodcut by Hiroshige; presented by Mrs. W. P. Ker.

Bronze seal-matrix of Richard Blauwir, recut, fifteenth century; presented by Miss Millard.

Bronze seal-matrix of the Collegiate Chapel of St. Mary and the Angels, York, about 1250; presented by Prebendary J. F. Chanter, F.S.A.

Two bronze figures from Benin; presented by Lady Macdonald.

Insignia and amulets of a Darwish of the highest degree of the Khakoar or Haidari order; presented by W. Ivanow, Esq.

Bronze spoon from Korea and arrow from the Belgian Congo; presented by Capt. A. W. F. Fuller.

Pottery fragments from ancient cliff-dwellings, Colorado; presented by Dr. Howard Carter.

Ethnographical series from Australia, principally North Queensland; presented by the Hon. H. S. Littleton.

Tripod bowl, with dragons in relief, in Chinese porcelain with Wan Li mark (1573–1619); presented by Harvey Hadden, Esq.

EXHIBITIONS.

I. A NEW EXHIBITION OF TWENTIETH-CENTURY FOREIGN PRINTING.

IN view of the International Typographic Conference which is to be held in London during April of this year, a new exhibition of Twentieth-century Foreign Printing has been arranged in the King's Library, replacing the exhibition of Manuscript and Printed Maps. It is a continuation of the exhibition of 1927–8, itself a sequel to the exhibition of Twentieth-century English Printing of 1926–7. The new exhibition is in part a revival of the earlier exhibition, a brief account of which was given in a previous number (vol. ii, no. 4), but the use of an extra show-case has enabled about one hundred books to be shown. The selection of books has been

varied to include a considerable number of new examples, for the most part recently published works, and the number of countries originally represented—the United States, Germany, Holland, France, Spain, Italy, Denmark, Sweden, Poland, and Czecho-Slovakia—has been increased by two, Switzerland and Norway. The most notable of the new examples are as follows:

United States: Sir F. G. Kenyon's *Ancient Books and Modern Discoveries*, printed by Bruce Rogers, New York, 1927; Voltaire's *Candide*, printed by the Pynson Printers, New York, 1928; *The Triumphs of Petrarch*, printed by the Windsor Press, San Francisco, 1928. All three works have been presented.

Germany: Shakespeare's Works in English, vol. i, printed by the Ernst Ludwig Presse, Darmstadt, 1925, presented; Shakespeare's *Troilus and Cressida*, in German, printed by the Staatliche Akademie für graphische Künste und Buchgewerbe, Leipzig, 1921, purchased; *Der Nibelungen Not*, published by the Volksverband der Bücherfreunde, Berlin, 1924, presented.

Holland: Der Nibelunge Nôt, published in Munich, printed by J. Enschede en Zonen, Haarlem, 1910, purchased; Théophile Gautier's *Émaux et camées*, published in Paris, printed by Charles Nypels, Maastricht, 1927, presented.

France: Maurice Barrès' *Le Jardin de Bérénice*, printed by Frazier-Soze for Les Cent Bibliophiles, Paris, 1922, presented; Roland Dorgelès' *Les croix de bois*, printed by R. Coulouma, Argenteuil, 1928, purchased.

Spain: Genesis, part one of the Bible with commentary, printed in the monastery of Montserrat, 1926, purchased.

Italy: Macchiavelli's *Il Principe*, centenary edition printed at the Government Press, Rome, 1927, purchased.

Czecho-Slovakia: Komenský's *Angelus Pacis*, printed at the Government Printing Press, Prague, 1926, presented. R. F. S.

II. EXHIBITION OF DUTCH DRAWINGS AND PRINTS.

THE space in the gallery recently occupied by centenary exhibitions of Goya and Bewick is now filled with a selection of thirty-five drawings by Rembrandt and a representative series of

engravings, etchings, woodcuts, and mezzotints by old masters of the Dutch school. These open with primitives, such as the Master of Zwolle and Alart du Hameel, and proceed with Lucas van Leyden, woodcuts by Jacob Cornelisz and Jan Swart, engravings by Goltzius, and etchings by Buytewech, Hercules Seghers, Rembrandt, Ostade, and their contemporaries. The last item is the fine mezzotint engraved by Abraham Blooteling after the drawing of the *Temptation of St. Anthony* by Camillo Procaccini, formerly at Wilton House, which the Museum acquired last year at the sale of the Archibald Russell collection. C. D.

RECENT PUBLICATIONS.

FASCICULE 4 of the British Museum contribution to the international *Corpus Vasorum Antiquorum* (which is also fascicule 5 for Great Britain, one fascicule having been supplied by the Ashmolean Museum) is described in the preface as including 'a series of black-figured amphorae, of the class with marked-off neck and entirely red body on which the design is painted, and a series of red-figured drinking-cups of various forms and periods. The whole series of black-figured amphorae has now been illustrated; the red-figured vases form a complete group by themselves.' The present part consists of 48 plates, of which 28 illustrate 100 black-figured Attic vases, while 20 illustrate 89 red-figured vases, likewise of Attic workmanship. Of the whole international enterprise, 23 fascicules are now announced as published (8 from France, 5 from Great Britain, 4 from Italy, 3 from Denmark, and one each from Belgium, Holland, and the United States), and 12 are said to be in preparation.

* * *

Three series of coloured postcards (6 cards in each series) have been issued, containing an alphabet of illuminated initials from English manuscripts of the thirteenth century. Every letter of the alphabet is represented, except X.

NOTES.

BY an oversight, it was stated on p. 69 of the last number that the unique seal of 'Indus' or Indo-Sumerian type found at Ur had fallen to the lot of Philadelphia in the recent distribution. This is a mistake, as the seal is among the objects assigned to the British Museum.

* * *

Progress is being made with the preparation of electrotype facsimiles of some of the principal objects from the royal tombs of Ur. In the first instance these are intended to supply the British Museum and the Philadelphia Museum (and in some cases Baghdad) with replicas of the objects of which they do not possess the originals; but eventually it is hoped that similar replicas will be generally available for other museums and private persons.

* * *

A title-page and combined tables of contents and plates for Vol. III are issued with the present number.

THE BRITISH MUSEUM QUARTERLY

IT IS PROPOSED TO ISSUE each quarter a part dealing with the principal acquisitions of the previous quarter. The descriptions will not be too technical for the layman, and they will give the expert part at least of what he needs to know. It will also be possible to call attention to the temporary exhibitions periodically installed in the galleries, to report the results of excavations, and to announce additions to the publications of the Museum.

Crown 4to, 32 pages + 16 pages of plates.
Price 2s.: 2s. 3d. post free. 8s. (post free) for four parts.

It would help the Trustees if those intending to subscribe would do so for five-year periods at a cost, post free, of £2.

Cases and title-pages for the annual volumes can be obtained from the Oxford University Press at a charge of 3s. 3d. for case and binding or 1s. 6d. for case alone (packing and postage in the British Isles included).

PUBLISHED BY THE TRUSTEES

RECENT PUBLICATIONS

UR EXCAVATIONS: Vol. I. AL-'UBAID. By H. R. Hall and C. L. Woolley, with chapters by C. J. Gadd and Sir Arthur Keith (Publications of the Joint Expedition of the British Museum and of the Museum of the University of Pennsylvania to Mesopotamia.) Pp. xii + 244, with 68 plates. £3 3s.

UR EXCAVATIONS: TEXTS, PART I; ROYAL INSCRIPTIONS. By C. J. Gadd and L. Legrain. Pp. xxiv + 100, with separate portfolio of 59 plates. £3 3s.

GREEK PRINTING TYPES, 1465–1927: Facsimiles from an Exhibition of Books illustrating the Development of Greek Printing, with an Historical Introduction by Victor Scholderer. Pp. x + 16, with 27 plates. £1 1s.

CATALOGUE OF THE LITERARY PAPYRI IN THE BRITISH MUSEUM. By H. J. M. Milne, B.A. Pp. 243, with 12 plates. 25s.

CORPUS VASORUM ANTIQUORUM: Great Britain fascicules 4 and 5 (British Museum fascicules 3 and 4). By H. B. Walters, O.B.E., M.A. Each fascicule pp. 20, with 48 plates. 12s. 6d. each.

CATALOGUE OF THE SILVER PLATE, MEDIAEVAL AND LATER, bequeathed to the British Museum by Sir Augustus Wollaston Franks, K.C.B. Pp. xxxviii + 58, with 62 plates. £2 10s.

SIX EARLY PRINTED MAPS... Exhibited... on the Occasion of the International Geographical Congress, 1928. Pp. 4, with 6 plates. 6s.

FOUR MAPS OF GREAT BRITAIN designed by Matthew Paris about A.D. 1250. Pp. 11, with 4 plates. 12s. 6d.

SUPPLEMENTARY CATALOGUE OF SANSKRIT, PALI AND PRAKRIT BOOKS acquired during the years 1906–1928. By L. D. Barnett, M.A., Litt.D. Pp. vii + cols. 1694. £7 7s.

CATALOGUE OF SCULPTURE IN THE DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES: Vol. I, Part I, Prehellenic and Early Greek. By F. N. Pryce, M.A., F.S.A. Pp. viii + 214, with 43 plates and 246 figures in text. 18s.

GUIDE TO THE DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES. Sixth edition. Pp. 205, with 18 plates and 100 figures in text. 2s.